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ABSTRACT

This paper profiles representative Afro-Brazilian writers and provides a guide to English language translations and critical studies of their work. The aim is to encourage instructors to broaden the scope of current curricula in black and Latin American studies courses. Recent studies estimate that more than 40 percent of Brazil's inhabitants are of African descent, and blacks are a substantial literary force in Brazil. Following an introduction which cites various works on blacks in Brazilian civilization, biographical sketches of six authors are presented, each of which includes listings of English translations and biographical/critical sources. The authors presented are: Afonso Henrique de Lima Barreto; Antonio Goncalves Dias; Antonio Frederico de Castro Alves; Joaquim Maria Machado de Assis; Joao da Cruz e Sousa; and Mario Raul de Morais Andrade. (CG)

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Afro-Brazilian Literature: A New Dimension for Black and Latin American Studies Curricula

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Over one hundred years ago the Portuguese writer Alexandre Herculano described his language as a tomb for knowledge. As hyperbolic as such pronouncement might seem, at the time it was nothing more than a bald statement of an age-old fact: for centuries the languge of Camoens had been so little and so imperfectly known by outsiders that any literature or thought-provoking writing recorded in Portuguese was doomed to be bypassed or ignored by scholars and researchers outside the Portuguese-speaking world.

Until quite recently, Herculano's observation has been particularly valid with regard to Brazil, a country in which figures of African descent have made an indelible mark in the development of the national literary and cultural traditions, yet have remained virtually unknown outside the Portuguese-speaking world. Presently, nevertheless, the ever increasing number of translations of Brazilian literary works as well as recent critical studies in English permit the student and researcher to become familiar with the country's major writers--many of whom are of African descent--and at the same time gain an insight into various aspects of the cultural

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heritage of Brazil without the necessity of mastering the Portuguese langauge.

The principal objective of this essay is to present basic profiles of representative Afro-Brazilian writers together with a guide to sources of English language translations and critical studies of their works. It is hoped that the information provided here will assist instructors in broadening the scope of current curricula in general courses in black and Latin Aerican studies, for, as will be indicated, the study of Afro-Brazilian authors and literary themes is essential to a more comprehensive approach in both areas.

Two very significant factors reflect the relevance of Brazil in the field of black and African diaspora studies. First, recent studies estimate that more than forty percent of Brazil's 130 million inhabitants are of African descent, putting the country into a position to rival Nigeria for having the largest black population in the world.[1] Furthermore, blacks have served as the major focus of the works of numerous Brazilian authors, and many of the country's outstanding literary works have been penned by writers of African descent as well. Hence, a knowledge of such writers and works is vital in a realistic comprehension of the black diaspora as a whole.

With regard to Latin America in particular, it is significant to note the Janheinz Jahn found Brazil--the largest nation in Latin America--to be the home of the region's most prolific black writers. According to a bibliographic survey prepared by Jahn, during the period spanning the 16th century

through 1966, 37 black writers scattered in various Spanish American nations produced 137 works, yet in Brazil alone 23 writers of African descent authored a total of 145 works.[2] A more recent study has cited approximately 115 literary works--primarily volumes of poetry but including prose fiction and dramatic works as well--written by Afro-Brazilian authors and published during the period 1960-1985.[3] By offering insight into an often overlooked and generally neglected ethnic segment of Latin America, a familiarization with the work of representative Afro-Brazilian writers can not only enrich and enhance one's appreciation of Latin American civilization as a whole, but can serve to add a new dimension to Afro-Latin American studies by allowing the reader to transcend the Hispanic perspective commonly assumed in this field.

One should not study Afro-Brazilian literature without attempting to understand the milieu in which it was engendered. The contribution of blacks to Brazilian civilization has been the subject of numerous books, monographs, and articles over the decades in Brazil and in recent years in the U. S. An excellent general survey of the African contribution in the formation and evolution of Brazilian culture is The Negro in Brazil (Washington, D. C.: Associated Publishers, 1951) by the distinguished Brazilian anthropologist Arthur Ramos. This collection of essays is unique in that, unlike other Brazilian studies, it was written expressly for American readers and published in the U. S. before the original in Portuguese was

released in Brazil. In spite of its early publication date, The Negro in Brazil still serves as one of the best concise introductions to the subject of blacks in Brazilian civilization available in English. For further information on the subject, the reader should consult Dorothy B. Porter's Afro-Brazilliana, a Working Bibliography (Boston: G. K. Hall, 1978), undoubtedly the most comprehensive major guide to resources in the field of Afro-Brazilian studies.

General studies of the role played by blacks in the evolution of Brazilian literature are available in Raymond S. Sayers, The Negro in Brazilian Literature (New York: Hispanic Institute in the United States, 1956); Gregory Rabassa, The Negro in Brazilian Fiction Since 1888 (Ann Arbor, Michigan: University Microfilms International, 1977); and David T. Haberly, Three Sad Races, Racial Identity and National Consciousness in Brazilian Literature (Cambridge: Cambridge University Press, 1983). The most recent book-length study of the subject is David Brookshaw's Raça e Cor na Literatura Brasileira (Porto Alegre: Mercado Aberto, 1983). As this study offers gems of insight into racial attitudes reflected in the writings of both blacks and whites in Brazil, hopefully the original version in English will be published in the near future.

Afonso Henrique de Lima Barreto (1881-1922)

The eldest son of poor, mulatto parents, Afonso Henrique de Lima Barreto was taught to read and write by his mother, Amélia Augusta Barreto, a public school teacher. His father, Augusto de Lima Barreto, was chief typesetter at the Tipografia Nacional (National Press) in Rio de Janeiro and supervisor of the presses of the newspaper Tribunal Liberal. In order to help make ends meet, his mother ran a small elementary school for girls in part of the family residence, but was of feeble health and succumbed to tuberculosis in 1888.

The youth's early schooling, first at the Liceu Popular Niteroiense and later at the Colégio Paula Freitas, was financed by his godfather, the Viscount de Ouro Preto. Young Lima Barreto, despite his humble origins, aspired to obtain a degree in engineering, and, after having passed the entrance examinations in 1897, took up studies at the prestigious Escola Politécnica. It was while studying at this institution, which drew most of its students from the white, affluent families of Rio, that Lima Barreto became keenly aware of class and racial differences and of the Brazilian Eurocentric social hierarchy that denied full equality to some individuals because of their color.

When his father, who by then was supervisor of supplies at a mental institution on Governador Island in Guanabara Bay, became incurably insane himself, Lima Barreto was forced to abandon his

studies and work as a journalist in order to support the family: his father, two brothers and one sister. He soon passed civil service examinations and obtained a position as clerk in the Ministry of War, where he continued to earn a meager living for the greater part of his life. His keen sense of racial prejudice and the tedium of his job led him to a bohemian lifestyle and alcoholism, which caused his gradual decline. Because of excessive drunkenness during the later years of his life, Lima Barreto was committed twice to the asylum Hospital Nacional dos Alienados. He was writing his last novel, O Cemitério dos Vivos (The Cemetery of the Living), about his experiences in this institution when he died at the age of forty-one.

Lima Barreto's literary production includes five completed novels, six volumes of short stories and miscellaneous prose, and an intimate journal; his complete works total seventeen volumes. Three of his novels are available in English. Although little appreciated during his own era, Lima Barreto has since become one of the celebrated writers of modern Brazilian literature. He is a novelist of the city and his works offer a complete picture of the urban scene of the day, particularly the poorer residential districts of Rio de Janeiro during the period 1890-1910.

Lima Barreto was the first important Brazilian writer of prose fiction dealing with social problems and his works contain much that is autobiographical. What he suffered on account of his color, his poverty, his father's mental derangement, and the writer's own alcoholic hallucinations can be found in many of his

novels. A number of his articles and short stories deal with race relations also. The mood of his writings is one of indignation and bitterness toward the establishment and its low morality and all types of falseness and dishonesty. Through ridicule and caricature he satirized Brazilian bureaucracy, the world of journalism, Brazilian race relations, the armed forces, Brazilian education, and the follies of the nouveaux riches. Unfortunately for him, however, his satire was so well directed that he found diffculty in having his works published, was ostracized socially and professionally, and consequently during his lifetime never received the recognition he merited.

The writings of Lima Barreto often focused on black sociocultural issues; many of the characters he depicted were, like himself, mulattoes from the lower ranks of society. He regarded the poorer levels of society, including the whole of the black population, as the real heart and soul of the country. These were the authentic people, the true heroes who found little opportunity for upward mobility in a Eurocentric society. These were the people whose condition he sought to improve.

Abhorring the color prejudice which pervaded the Rio de Janeiro of his day, Lima Barreto fully developed the theme of racism in two novels and several short stories. His earliest novel, Clara dos Anjos, begun in 1904 and published posthumously, is the drama of the seduction and abandonment of the mulatto woman of the title by an upperclass white man. Recordações do Escrivão Isaías Caminha (Memories of Isaías Caminha, Notary

Public) is a psychological novel concerning a mulatto who tries to obtain a degree in Rio but succeeds only as a journalist. Other works include Vida e Morte de M. J. Gonzaga de Sá (The Life and Death of M. J. Gonzaga de Sá), the story of a bureacrat, and the author's masterpiece, O Triste Fim de Policarpo Quaresma (The Sad End of Policarpo Quaresma), the pessimistic saga of a quixotically patriotic civil servant who becomes commander of an army batallion but grows disillusioned with his country and the myths by which it lives.

Lima Barreto planned to develop the black theme more sharply by creating a work dealing with the life of blacks on a plantation; it was to be a psychological novel with epic overtones. Fearing the bitter trials such work might bring, however, the author delayed writing and eventually never produced his intended masterpiece. Nevertheless, by incorporating into much of his writings his profound concern for the black man in Brazilian society, Lima Barreto was undoubtedly the first great writer of African descent to create prose literature reflecting the black experience in Brazil.

Works available in English:

Clara dos Anjos, ed. Maria Luisa Nunes, Lima Barreto. Bibliography and Translations, Boston: G. K. Hall, 1979, 107-227; The Life and Death of M. J. Gonzaga de Sá (Vida e Morte de M. J. Gonzaga de Sá), Nunes 31-105; The Patriot (Triste Fim de Policarpo Quaresma), London: Rex Collings, 1978.

Biographical/Critical Sources:

Robert Herron, "Lima Barreto's Isaias Caminha as a Psychological Novel," Luso-Brazilian Review 8.2 (1971): 26-38; J. C. Kinnear, "The Sad End of Lima Barreto's Policarpo Quaresma," Bulletin of Hispanic Studies 51.1 (1974): 60-75: Maria Luisa Nunes, Lima Barreto, Bibliography and Translations, Boston: G. K. Hall, 1979; ---, "Lima Barreto's Theory of Literature," From Linguistics to Literature, ed. Bernard H. Bichakjian, Amsterdam: John Benjamins B. V., 1981, 223-234; R. J. Oakley, "Triste Fim do Policarpo Quaresma and the New California," Modern Language Review 78 (1983): 839-849; Gregory Rabassa, "Lima Barreto," The Negro in Brazilian fiction Since 1888, Ann Arbor, Michigan: University Microfilms International, 1977, 217-245; Robert Scott-Buccleuch, Introduction, The Patriot by Lima Barreto, London: Rex Collings, 1978, x-xvi; Vera Regina Teixeira, "Lima Barreto: Dead or Alive," World Literature Today 53: 36-40.

Antônio Gonçalves Dias (1823-1864)

Antônio Gonçalves Dias was the son of the Portuguese merchant João Manuel Gonçalves Dias and his Brazilian common-law wife of Indian-African descent, Vicência Mendes Ferreira. At the age of six, young Antônio was separated from his mother when his father abandoned her to marry Adelaide Ramos de Almeida. The child was subsequently reared with his four half-brothers and sisters in the home of their father, who provided for Antônio's

education and encouraged him to complete his schooling in Portugal. After his father's death, Antônio's stepmother sent him to study in Coimbra in 1838, and there he received his degree in law with the highest academic honors in 1844.

While in Portugal, Gonçalves Dias wrote two plays and his celebrated poem, "Canção do Exílio" (Song of Exile). In 1846, after a brief stay in his native province of Maranhão, Gonçalves Dias went to Rio de Janeiro, and in January of the following year published the collection of poems Primeiros Cantos. This work, which included "Canção do Exílio" as its introduction, won a highly favorable review by the Portuguese poet Alexandre Herculano and established Gonçalves Dias as one of the leading Romantic poets in Brazil.

While in Rio, Gonçalves Dias taught Latin at the Liceu de Niterói and gained such a reputation that in 1849 he was appointed professor of Brazilian History and Latin at the government's best school, Colégio Pedro II. He also wrote for several newspapers including Jornal do Comércio, Correio Mercantil, Correio da Tarde, and the Gazeta Oficial. His prose drama Leonor de Mendonça appeared in 1847, and in 1848 the poet published his Segundos Cantos, containing the famous evocation of Portuguese troubador poetry "Sextilhas de Frei Antão," written in archaic Portuguese. His third book of poetry Últimos Cantos appeared in 1851.

While in São Luis do Maranhão on a government mission to study the state of public education in the northern region of

Brazil, Goncalves Dias fell in love with Ana Amélia Ferreira do Vale, the cousin of his lifelong friend Alexandre Teófilo Henriques Leal and the inspiration of many of the poet's later lyrics on love. On seeing his proposal of marriage rejected by Ana Amélia's mother probably because of his mixed ancestry, the poet returned to Rio de Janeiro and shortly afterwards married Olímpia Carolina da Costa on September 26, 1852.

At the end of the same year, he was named to an official post in the sectariat of the Ministry of Foreign Affairs, and in 1854 was sent on a mission to study public education in Europe. During the mission, he traveled considerably in France, Portugal, England, Germany, Austria, and Italy, and while in Germany, he published the second edition of his poems under the tile Cantos in Leipzig. The following year his Dicionário da Língua Tupi (a dictionary of the language of the Tupi Indians of Brazil) and the first four cantos of his Indianist poem Os Timbiras were published, also in Leipzig.

From 1859 to 1861 Gonçalves Dias was in charge of the ethnological section of a commision sent to explore the northern regions of Brazil. In 1862 he left for Europe seeking a cure for his falling health. While in Lisbon, he finished his translatic of Schiller's The Bride of Messina in 1863. His condition growing worse, the poet sailed for Brazil the following year, but perished when his ship was wrecked off the coast of his native province of Maranhão.

As one of the leading romanticists in Brazil, Gonçalves Dias dealt more with the Indian and Indian themes than with the black, most likely because of the great influence of European Romanticism, which idealized the Amerindian and his environment. The black theme is found principally in his anti-slavery poem "A Escrava" ("The Slave"), not yet available in English, and his translation of Victor Hugo's novel Bug-Jargal.

With his "Canção do Exílio," young Gonçalves Dias was the first to effectively express the national love of and pride in the fatherland, and quickly became the nation's most popular poet. "Canção do Exílio," remains as one of the most memorized poems in the Portuguese language, and is, moreover, partially reproduced in the National Anthem of Brazil.

Works available in English (poetry):
"Bed of Green Leaves" ("Leito de Folhas Verdes"), The Penguin Book of Latin American Verse, ed. Enrique Caracciolo-Trejo, Baltimore: Penguin, 1971, 53-55; "For a Birthday" (A uns Anos"), Caracciolo-Trejo, 55-56; "Love is Life" (from "Se se Morre de Amor!"), Isaac Goldberg, Brazilian Literature, New York: Knopf, 1922, 82; "Marabá," Pan American Poems, comp. Agnes Blake Poor, Boston: Gorham, 1918, 37-37, excerpt in David T. Haberly, Three Sad Races, Cambridge: Cambridge University Press, 1983, 25; "Song of Exile" ("Canção do Exílio"), Haberly, 28-29, James H. Kennedy, "Gonçalves Dias, National Bard of Brazil," Negro History Bulletin

37.1 (Jan. 1974): 203, excerpt in Alan Lomax and Raoul Abdul, 3000 Years of Black Poetry, New York: Dodd, 1970, 78.

Biographical/Critical Sources:

D. Driver, The Indian in Brazilian Literature, New York: Instituto de las Espanas, 1942, 44-75; Isaac Goldberg, Brazilian Literature, New York: Knopf, 1922, 77-83; David T. Haberly, "The Songs of an Exile: Antônio Gonçalves Dias," Three Sad Races, Cambridge: Cambridge University Press, 1983, 18-31; Gerrit de Jong, Jr., "Gonçalves Dias," Four Hundred Years of Brazilian Literature, Provo, Utah: Brigham Young University Press, 1969, 161-166: James H. Kennedy, "Gonçalves Dias, National Bard of Brazil," Negro History Bulletin 37.1 (Jan. 1974): 202-203; Samuel Putnam, Marvelous Journey, A Critical Survey of Four Centuries of Brazilian Writing, New York Octagon Books, 1971, 111-114; Raymond S. Sayers, The Negro in Brazilian Literature, New York: Hispanic Institute in the United States, 1956, 86-88.

Antônio Frederico de Castro Alves (1847-1871)

The son of the physician Antônio José Alves and Clélia Brasília da Silva de Castro Alves, Antônio de Castro Alves was born on the plantation of Cabeceiras in the municipality of Muritiba and received his early education in Salvador, where his father taught in the medical school. Antônio began to show his poetic talents early in life: as a young student in the Ginásio

Bahiano he produced a verse translation of an ode by Horace which marveled both his teachers and classmates alike. The student's father, however, wanted Antônio to study law and, in 1862, sent him with an older brother north to the city of Recife in order for the two to prepare for the law school entrance examinations.

Unable to pass the entrance exminations in 1863, Castro Alves attended the first year law classes as an auditor and entered upon the bohemian life typical of students of the period. During this year many of his poems were published in the newspapers of Recife. His first abolitionist work "Canção do Africano" ("Song of the African") appeared in A Primeira, a publication of the Law School, on May 17. Friends and schoolmates of this period included the writers Fagundes Varela and Tobias Barreto.

In 1867 Castro Alves fell in love with the Portuguese actress Eugênia Câmara, with whom he lived openly for two years. It was for her that he wrote the play Gonzaga ou a Revolução de Minas (Gonzaga, or the Revolution of Minas), which was successfully performed the same year at the São José Theatre in Salvador and, staged by Eugênia's company, became a hit the following year in São Paulo.

In 1868 Castro Alves met with the writers José de Alencar and Machado de Assis in Rio de Janeiro before going on to São Paulo, where he intended to finish his law course. Through his public recitations of his antislavery poems in São Paulo he quickly became champion of the abolitionist movement. Soon,

however, a series of misfortunes began to affect the poet's life. First, Eugênia broke with him. Later, while on a hunt in November, he accidentally shot himself in the heel and, after undergoing several operations resulting from this wound, he had to have the foot amputated the following year in Rio. His health thus weakened, the poet contracted tuberculosis and, in 1869, returned to Bahia to recuperate on a relative's farm. During his last months, he saw the publication of the only book to appear during his lifetime, Espumas Flutuantes (Floating Foam); the poet was organizing his celebrated work Os Escravos (The Slaves) in Salvador when he died on July 6, 1871.

One of the most exalted representatives of Brazilian Romanticism, Castro Alves is among the most widely read and admired social poets of Brazil today. Of his three principal themes of love, patriotism, and slavery, the most important is the last, which is found in his book Os Escravos, a collection of vibrant poems against slavery. This work, which won for its author the title of "poet of the slaves," contains two poems in which Castro Alves attained the utmost heights of his inspiration: "Navio Negreiro" ("Slave Ship") and "Vozes d'Africa" ("Voices of Africa"). The latter is a magnificent outburst of the enslaved continent, despairingly and almost blasphemously demanding justice from the Almighty:

God! Oh my God! Why dost thou not answer me?
In what far world, on what star canst thou be,
Dark-hidden in the sky?
For two millenniums thou hast heard my wail
That sweeps infinity with every gail--
Where art thou, Lord god on high?

Greatly influenced by Victor Hugo, Castro Alves shared the lofty excesses of the romanticists, and, therefore, is often included with the condoreiros (those whose style soars like the majestic condor). His most popular poetry is characterized by ardent and elevated sentiments and bold, passionate eloquence in which the poet employs such oratorical devices as exaggeration, rhetorical questions, exclamations, apostrophes, high-flown phraseology, and fiery metaphors.

Works available in English (poetry):
The Slave Ship, in Navio Negreiro, Salvador: Universidade Federal da Bahia, 1979; "Song of the African" ("Cançao do Africano"), James H. Kennedy, "Castro Alves: Brazil's Poet of the Slaves," Negro History Bulletin 36:1 (Jan. 1973): 16; "Twightlight Upcountry" ("Crepúsculo Sertanejo"), Borzoi Anthology of Latin American Literature, 2 vols., New York Knopf, 1977, 1: 208-209.

Biographical/Critical Sources:

Thomas Braga, "Castro Alves and the New England Abolitionist Poets," Hispania 67.4 (1984): 585-593; Isaac Goldberg, "Castro Alves," Brazilian Literature, New York: Knopf, 1922, 129-141; David T. Haberly, "The Poet as a Slave: Antônio de Castro Alves, Three Sad Races, Cambridge: Cambridge University Press, 1983, 51-69; Gerrit de Jong, Jr., "Castro Alves," Four Hundred Years of Brazilian Literature, Provo, Utah: Brigham Young University Press, 1969, 281-287; James H. Kennedy, "Castro Alves, Brazil's Poet of the Slaves," Negro History Bulletin 36.1 (Jan. 1973): 15-16; Samuel Putnam, Marvelous Journey, A Critical Survey of Four Centuries of Brazilian Writing, New York: Octagon Books, 1971, 123-135: Raymond S. Sayers, The Negro in Brazilian Literature, New York: Hispanic Institute in the United States, 1956, 112-117.

Joaquim Maria Machado de Assis (1839-1908)

Joaquim Maria Machado de Assis, today considered the most outstanding figure in Brazilian literature of all times, was born and raised in a poor district of Rio de Janeiro called Morro do Livramento. His father, Francisco José de Assis, was a mulatto housepainter; his mother, Maria Leopoldina Machado da Câmara, was a Portuguese immigrant from the island of São Miguel, in the Azores. Young Machado de Assis received his only formal education sporatically in a public elementary school. In 1849

his mother died, and five years later his father married Maria Ignés da Silva, a mulatto cook. By the age of fifteen, Machado de Assis began to frequent the Paula Brito Bookshop, a favorite meeting place of writers and intellectuals of the period. There his literary tastes were awakened as he came into contact with the leading spirits of the day. Francisco de Paula Brito, the mulatto owner of the establishment, befriended the youth and offered him a position as proofreader in his publishing house. Machado de Assis' first work, the poem "Ela" ("She") was published in Paula Brito's journal Marmota Fluminense in 1855; the author's works continued to appear in this publication until its last issue in 1861.

In 1856 Machado de Assis began to work as apprentice typesetter at the Tipografia Nacional (National Press). From this time until 1874 he worked at several occupations, serving at various times between the ages of seventeen and thirty as typesetter, proofreader, editor, and staff writer for the following periodicals: Correio Mercantil, Diário de Rio de Janeiro, Semana Ilustrada, Jornal das Famílias, and O Espelho. During this period he published poems, newspaper articles, short stories, and short comedies and began to make a name for himself as a critic. His first book of poetry, Crisálidas (Chrysalides), was published in 1864.

In 1867 Machado de Assis met Carolina Xavier de Novais, a refined Portuguese woman and sister of his good friend, the poet Faustino Xavier de Novais. Although their marriage was strongly

opposed on racial grounds by another brother and a sister of Carolina, the couple had Faustino's support and maried on November 12, 1869. Their period of conjugal happiness lasted until Carolina's death thirty-five years later, in 1904.

Machado de Assis' first volume of short stories, Contos Fluminenses (Tales of Rio), was published in 1870; his first novel, Ressureição (Resurrection) appeared some two years later. Despite serious problems with his health--he was afflicted with epilepsy and myopia--Machado de Assis continued to write assiduously, producing throughout his adult life a steady stream of poetry, short stories, plays, criticism, novels, newspaper articles, and essays. As his works appeared one after another and his fame continued to grow, many honors, including the Imperial Decoration of the Order of the Rose, were bestowed on him in recognition of his literary production. His friends and associates included practically all the writers resident in Rio de Janeiro during the second half of the nineteenth century: José de Alencar, Gonçalves Dias, Castro Alves, Gonçalves Magalhães, José Veríssimo, Euclides da Cunha, and Coelho Neto. When the Brazilian Academy of Letters was founded in 1897, Machado de Assis was acclaimed its first president, a post he held until his death. When he died on September 29, 1908, the national legislature voted a state funeral with civil and military honors. Thus, Machado de Assis became the first man of letters in Brazil to be buried as a state hero.

The work of Machado de Assis is considered one of the highest expressions of achievement in Brazilian literature; his is the greatest outpouring of literary genius in the history of Brazil. In all, his collected works number thirty-one volumes. His fame rests upon his novels, short stories, and a few short poems, including a skillful translation of Poe's "The Raven." The novels, however, are regarded his highest achievement; his narrative prose is considered one of the glories of the Portuguese language.

The prose fiction of Machado de Assis is generaly divided in two phases: that written before and that written after 1880. The works of the first phase are written in the Romantic tradition, whereas the fiction of the second and more significant phase is written in the vein of psychological realism. The first novel of this phase, Memórias Póstumas de Brás Cubas (translated as Epitaph of a Small Winner), was published in 1881. Afterwards came two other novels of the first order which established the author's prestige and fame: Quincas Borba in 1891, and Dom Casmurro in 1900. These three novels, marked by shrewd observation of human behavior, reflect such a remarkable penetration into the human character that the author may be considered Brazil's first psychological novelist.

One of the paradoxes of Brazilian literature is that the mulatto Machado de Assis wrote very litle about blacks and their lives, but drew most of the material for his writings from the

lives of the upper classes of Brazilian society, which were predomantly white. In any case, Machado de Assis achieved a unique position in Brazilian literature: the first native-born writer of undisputed genius, he rose from the lowest ranks of society to become not only Brazil's greatest novelist--he is considered the father of the Brazilian novel--but also one of the country's few literary figures of international stature.

Works available in English:

Novels: Counselor Ayres' Memorial (Memorial de Aires), Berkeley: Univ. of California Press, 1972; Dom Casmurro, New York: Noonday Press, 1960, and Berkeley: Univ. of California Press, 1966; Epitaph of a Small Winner (Memórias Póstumas de Brás Cubas), New York: Farrar and Straus, 1952, New York: Avon Books, 1978, and Harmondsworth, England: Penguin, 1968; Esau and Jacob (Esaú e Jacó), Berkeley: Univ. of California Prewss, 1965, London: Owen, 1966; The Hand and the Glove (A Mão e a Luva), Lexington, Kentucky: Univ. Press of Kentucky, 1970; Helena, Berkeley: Univ. of California Press, 1984; Philosopher or Dog? (Quincas Borba), New York: Farrar, Straus and Giroux, 1954, New York: Avon Books, 1982, trans. as The Heritage of Quincas Borba, London: W. H. Allen, 1954; Iaiá Garcia, Lexington, Kentucky: University Press of Kentucky, 1977, trans. as Yayá Garcia, London: P. Owen, 1976. Short Stories: The Psychiatrist and Other Stories, Machado de Assis, Berkeley: Univ. of California Press, 1963, and London: Peter Owen, 1963; The Devil's Church and Other Stories, Machado

de Assis, Austin, Texas: Univ. of Texas Press, 1977; Isaac Goldberg, ed., Brazilian Tales, Boston: Four Seas, 1921.

Drama: You, Love, and Love Alone (Tu Só, Tu, Puro Amor), Macau: Imprensa Nacional, 1972.

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João da Cruz e Sousa (1861-1898)

João da Cruz e Sousa was born on November 24, 1861, in the town of Desterro (now called Florianópolis), capital of the province of Santa Catarina. He was the first of two sons born to the stone mason Guilherme de Sousa, a slave, and the feedwoman Carolina Eva da Conceição, a laundress. The parents, both of

pure African descent, lived on the estate of Colonel Guilherme Xavier de Sousa (whose name the writer's father had adopted) and Angélica Xavier de Sousa, who, having no children of their own, raised João and his brother as their foster children. Young João received his education in a public elementary school and later the Ateneu Provincial Catarinense.

In 1877 Cruz e Sousa's first poems appeared in several local newspapers, including Jornal do Comércio, A Regeneração, and O Despertador. In 1881, together with lifelong friend Virgílio Várzea, the poet published Colombo, a literary journal which was issued weekly for four months. The same year Cruz e Sousa obtained a position as prompter with a theater company and began a two-year tour which took him through most of the country.

On returning to Desterro, the poet participated actively in the abolitionist movement by organizing meetings and writing for abolitionist periodicals. With Virgílio Várzea, he published the journal Tribuna Popular from 1882-1889, and in it appeared many of the poet's anti-slavery poems. In 1885, he published his first book, Tropos e Fantasias, written in collaboration with Virgílio Várzea. The poet's home soon became the center of literary life of the region, and from some of the discussions there developed the idea for the illustrated newspaper O Moleque, which Cruz e Sousa founded in 1885.

Despite his education and literary achievements, the young black writer was not generally accepted by the society in which he lived. When the provincial governor, the pioneer sociologist

Francisco de Gama Rosa, in an attempt to improve the poet's social and financial status, sought to have him appointed district attorney in 1883, public sentiment against naming a black to the position was so great that the appointment had to be withdrawn. Unable to realize his social and professional aspirations in Santa Catarina, in 1890 Cruz e Sousa moved to Rio de Janeiro, where he eked out a meager income by writing for the newspapers Folha Popular, Cidade do Rio, and later Novidades until obtaining a permanent but modest position as clerk at the Central Railway of Brazil. The same year, the poet married the young freed slave Gavita Rosa Gonçalves, who bore him four sons, but became mentally unstable three years after their marriage.

Cruz e Sousa made his literary debut in Rio de Janeiro in 1893 with two books, one of poetry, Broquéis (Shields), and one of prose, Missal (Missal). The former work is recognized as having signaled the advent of symbolism in Brazil. Completely out of step with the dominant romantic and Parnassian aaesthetics of the time, Cruz e Sousa's verses seemed so revolutionary that they were misunderstood by the literary establishment, which proceeded to carry out a campaign of ridicule against the young poet. Nevertheless, Cruz e Sousa succeeded in creating a group of disciples, a nucleus of enthusisastic poets who were to form the symbolist school in Brazil.

Although he lived the last years of his tragically short life in complete poverty and alienation, Cruz e Sousa's literary

production during this period was great, resulting in the works Faróis (Beacons), verse; Evocações (Evocations), prose; and Últimos Sonetos (Last Sonnets), all published posthumously. Burning with indignation at the wrongs his race suffered and trying to liberate himself from earthly bondage by soaring into metaphysical regions, Cruz e Sousa could only express himself poetically in the form of imprecations and hallucinatory visions leading often to the melancholy and despair expressed in his "Cárcere das Almas" (Prison of Souls):

> Each soul is locked within its prison cell
> And, sobbing in the darkness, through the bars
> Looks out upon the great immensity
> Of evenings, nature, seas, and stars.

Having fallen ill with tuberculosis in December, 1897, Cruz e Sousa deteriorated in health so much that three months later his friends sent him to seek recovery in the small mountain town of Sítio, in the province of Minas Gerais. The writer died on March 19, 1898, three days after his arrival there.

The value of the work of Cruz e Sousa is no longer questioned. As foremost poet of the symbolist movement in Brazil, he is now considered one of the major figures of Brazilian literature, and, as the first purely black poet of his country, he has come to be termed the Black Dante of Brazil.

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Mário Raul de Morais Andrade (1893-1945)

Mário Raul de Morais Andrade, probably the most influential poet of his generation, was born in the city of Sao Paulo on October 9, 1893. The son of Carlos Augusto de Andrade and Maria Luisa Leite de Morais Andrade, Mário de Andrade was of mixed Portuguese, African, and Indian ancestry. Having studied piano at the São Paulo Conservatory of Music and Drama, Andrade graduated in 1917, the same year in which he published his first book of verse, Há uma Gota de Sangue em Cada Poema (There is a Drop of Blood in Every Poem). He subsequently became a lecturer in the history of music and aesthetics at the Conservatory and worked as art and literary critic for a number of newspapers. Basically a folklorist with interests in music and mythology, Andrade devoted much attention to the study of folklore, particularly with regard to music, and in 1928 published his Ensaio sobre a Música Brasileira (Essay on Brazilian Music), considered one of the first studies reflecting a scientific approach to folklore and music in Brazil. In 1936 he became the first director of the city's Municipal Department of Culture, which he had helped to found and orientate with courses on

ethnology and folklore. In his endless endeavor to make Brazilians more aware of their cultural heritage and to bring culture in general into the lives of the great masses of the country's populace, he helped to organize such institutions as the São Paulo Municipal Library, the Sociedade de Escritores Brasileiros, the Serviço do Patrimônio Histórico e Artístico Nacional, and the Sociedade de Etnologia e Folclore de São Paulo, of which he was the first president.

In 1938 Andrade moved to Rio de Janeiro, where he had been named director of the Arts Institute of the short-lived Universidade do Distrito Federal and where he also taught art history and philosophy. The following year he drew up plans for the Enciclopédia Brasileira on behalf of the Instituto Nacional do Livro. Shortly after having returned to São Paulo in 1940 he was sent by the Patrimônio Histórico to carry out research in the northern and northeastern regions of the country. He died in São Paulo on February 25, 1945.

Mário de Andrade was one of the leading figures of the Brazilian modernist movement from its inception with the Modern Art Week activities in Sao Paulo in 1922. His book of verse, the avant-garde Paulicéia Desvairada (translated as Hallucinated City), published in 1922, contains the earliest specimens of Brazilian modernist poetry and can be considered a manifesto of the movement. In his quest for a specifically Brazilian langauge free from restrictions imposed by the mother country, Andrade abandoned the dead literary usage of the nineteenth century,

incorporated more and more Brazilian colloquialisms into his poetry, and was the first of his country to systematically use free verse.

As a result of his innovative writing, Andrade initiated a veritable revolution in Brazilian literature. His folkloric novel Macunaíma (1928), the first successful Brazilian mythical narrative, has become a classic. Macunaíma, which the author called a rhapsody in prose, is considered not only one of the greatest works of Brazilian literature but also a landmark precursor of the magic realism of such Spanish American novelists as Garcia Marquez. The protagonist of Macunaíma is a black-skinned Indian who bathes in a magic fountain and becomes white. He and his two brothers, one of whom is red-skinned and the other black, represent the three reaces of Brazil. Andrade deals with the black theme most directly in his "Poemas da Negra" (Poems of the Black Woman), a series of short verses celebrating a moment of physical love.

By the time of his death in 1945, Andrade had come to be regarded as one of his country's leading intellectuals, for, in addition to being an outstanding writer, he had become one of the foremost authorities in the fields of musicology, folklore, and literary and art criticism.

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Notes

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